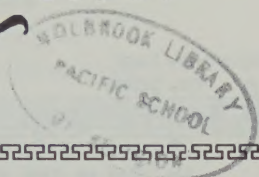


The Hymn

October 1973



"From Out the Forest where They Stood"

(Tune: Canonbury, L.M.)

From out the forest where they stood
We bring the finest of the wood—
The spruce, the balsam, and the pine,
To stand where altar candles shine.

O God, their straight and upward thrust,
Like souls in Christ made strong and just,
Recalls the Psalmist prophecy
That all your saints should stalwart be.

Like trees in woodland, side by side,
May those within your Church abide;
Together cherish all things good
In bonds of blessed brotherhood.

Dear Lord, like fragrance of these boughs,
May love pervade this cherished house,
While arms of faith, like branches wide,
Uplift our prayers this Christmastide!

—H. Victor Kane, Sr.
Binghamton, N.Y.

Let God Be God

Bryan Jeffrey Leech
Very Stately

Key 73 Hymn

Gordon H. Carlson

Let God be God, in this our pre - sent mo - ment, Let God be to
 Let God be God, or we shall nev - er fin - ish The task to
 Let Christ be Lord, in all His ris - en pow - er; His gra - cious

Mas - ter, hold - ing in con - trol All parts of life as
 which He calls us ev - 'ry day; Lest err - ing, we in
 Spir - it, un - sup - pressed and free; Our Fa - ther, re - cre -

gifts of His be - stow - ment, For mak - ing men now bro - ken, strong, and
 un - be - lief, di - min - ish The force, the pow'r He wish - es to dis -
 ate us for this hour In - to the men you wish for us to

whole. }
 play. } Let God be God, let Christ be Lord!
 be. }

The Hymn

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OCTOBER 1973

Number 4

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WILLIAM WATKINS REID
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Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones.

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We Thank You, God, That Through Man's Struggling Years

I

We thank you, God, that through man's struggling years
You spoke to him by artisans and seers;
You gave him food, shared knowledge of the worth
And care of wealth within your holy Earth.
Our hearts, and minds, and lips raise hymns of praise
To you whose love is constant all our days.

2

From age to age, in every race, you sought
Man's fellowship; revealing wonders wrought
In whirling galaxy and human life—
Your mastery of force and cosmic strife.
Our hearts, and minds, and lips raise hymns of praise
To you whose love is constant all our days.

3

We thank you, God, that when man went astray
You sent us Christ, your Son, to point your way.
We thank you for the Message that he brought—
"The love of God for man" Christ lived and taught.
Our hearts, and minds, and lips raise hymns of praise
To you whose love is constant all our days.

4

Today, O God, aspiring, restless man
Is glimpsing revelation of your plan
For all creation and each human soul:
Set, God, our wills and feet toward road and goal.
Our hearts, and minds, and lips raise hymns of praise
To you whose love is constant all our days.

(10.10.10.10.10.10.)

What Is The Carol?

LEROY B. HINKLE

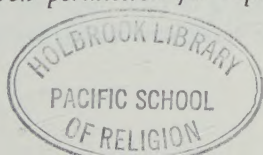
THE CAROL as a form of music has enjoyed much popularity throughout the past centuries along with a great deal of inconsistencies as to its true identity and origin. It is hoped that the question, what is the carol, can be answered in this treatise and efforts made to correct some misinformation that has existed concerning this delightful type of music.

The author of the preface material to *The Oxford Book of Carols*, Dr. Percy Dearmer, has put it thusly: "Carols are songs with a religious impulse that are simple, hilarious, popular, and modern." Much is controversial about this definition; however, most authorities agree that this is about as close as one is able to come in a short explanation in order to grasp the essence of the carol.

It is most certain that the carol began as a form of music to which the participants danced as well as sang. Alec Robertson maintains that in church and out, the carol was associated with physical movement. When it was not danced, it was used as processional music. The word "carol" itself has a dance origin and once meant to dance in a ring. It may go back to the Greek "choraules" which involved the use of an instrumentalist, such as a flutist, who played for a circling chorus of dancers and singers.

The carol is looked upon as helping to begin the era of modern music. Up to its time the austerity and bleakness of the church-dominated music was a controlling aesthetic principle. With the coming of the age of humanism during the fifteenth century people desired a more joyous expression for their religious views. In order to do this they linked their religious outpourings with that of the dance. Throughout the ages the dance had been an expression of what was popular and modern but had been too closely related to what was considered paganistic in order to merit the approval of the medieval church. Dr. R. L. Greene, who was one of the first individuals to catalog and collect an authentic accounting of these creations, contends that the carol was created by people close to the church as "one weapon of the Church in her long struggle with the survivals of paganism and with the fondness of her people for unedifying entertainment."

Professor Hinkle is a member of the Music Department of Albright College, Reading, Pennsylvania. His article was first published and copyrighted by Music Journal which has given permission for reproduction here.



Now we find a form of music being used which early fathers of the church such as John of Salisbury and Abbot Aelred would have forbidden from usage in the sanctuary. For this reason also no effort should be expended to categorize these carols as either distinctly sacred or secular since there seemed to be no such distinction created by the people of the fifteenth and sixteenth centuries.

This love of the dance and its religious relationship is best viewed in the carol, *Tomorrow Shall Be My Dancing Day* (The Oxford Book of Carols, #71). The words to the first two verses are as follows:

Tomorrow shall be my dancing day;
 I would my true love did so chance
 To see the legend of my play.
 To call my true love to my dance.

Refrain:

Sing O my love, O my love, my love, my love
 This have I done for my true love.

Then was I born of a virgin pure,
 Of her I took fleshly substance;
 Thus was I knit to man's nature.
 To call my true love to my dance.

The identifying form of the true carol is another feature which helps to indicate its exact reason for existence. The importance of the processional in religious observances seemed to be linked closely to medieval life and the carol helped to meet this need of the people. For this reason the meaning of the carol in its narrowest sense can be described as "processional music" and accordingly "ceremonial music" to a fuller extent.

Carols may have been used for example to accompany the clergy in moving from the various statues of significance during a religious observance or to celebrate the Procession to the Stations of the Cross. The places of hesitation having religious implications might have been provided a musical background by a certain section of the carol and the music used as the background for processional movement to other points may have been a contrasting segment of the music. This can be readily discerned through an examination of the manuscript carols found in the fourth volume of *Musica Britannica*.

The standard carol is marked by two distinct sections—the burden and the stanza. The burden is a section that is sung to the same words in a repetitious manner, initially to start the carol and then again after the singing of each different stanza. In every stanza, or what one could call the verse, new words are utilized in order to present the intended mes-

sage of the carol. According to the *Musica Britannica* it is indicated by the editor of this manuscript collection that the burden should be used to begin the carol after which the first stanza is to be sung.

So it can be seen through an examination of the carol's form that the repetitious "burden" may have been used as the music for the processional movement and the various stanzas might have been sung at the points of religious symbolism possibly by a soloist or a small group of two or three.

Dr. R. L. Greene states that the burden-stanza sequence of the carol came from the medieval processional dance. This practice survives presently in the Padstow May Dances. In these the burden is a chorus sung by the spectators over and over again while the dancers swing through the streets; the stanza is sung by a leader or soloist, while the dancers pause for breath. Thus one can see the influence the processional dance may have exerted on the religious processions that were necessarily performed in a more reserved fashion. As a further indication of this it should be mentioned that the word "stanza" originates with the Latin "stare"—to stand, and therefore can refer to the halting, or the marking time, of the dance or processional pattern.

Concerning other features of the carol, further examination of the words and music would be deemed necessary at this time. Most carols are in ternary meter. In fact only one carol in the *Musica Britannica* volume of manuscript collections is in duple meter and that selection is #86 *Ave, decus seculi*. This fact seems to suggest the close correlation with earlier church music and its use of the rhythmic modes based on three meter. This is not to intimate that the carols were linked to this restrictive metrical idea which emanated from the eleventh and twelfth centuries but only to conjecture that there may have been a connection with the religious philosophy that prompted the use of this meter (*tempus perfectus*) and its theological association with the Holy Trinity.

The words to the carol are most important in giving it the intriguing quality that it exhibits. It is in the words, rather than the music of these carols, that one can most easily understand the meaning of the description "popular" as used by Dr. Dearmer in *The Oxford Book of Carols*. Whether these works were sung as optional parts of the church liturgy during the fifteenth and sixteenth centuries is not definitely known but due to their popular origin it seems improbable. Their teaching of theology is wrapped up in a lyrical and, at times, a dramatic form.

In order to understand better the mission of the carol one compares it, or at least the ballad carol, with that of hymn texts. As the English ballad developed it exerted a seeming influence on the carol and there-

fore a close relationship exists between the two forms and can be used for illustration purposes: "Where a ballad is narrative, a hymn is dogmatic. Where a ballad is picturesque, a hymn is ecstatic. Where in a ballad the dialogue may be between Mary and Joseph, or between a carnal and a crane, in the hymn it is between Christ and the human soul" (Thus we can acquire a further understanding of why the carol existed at this time through the means of a quotation from *The English Carol* by Erik Routley.)

There seemed to be an effort on the part of the clergy during this period also to offer a more simple, popular approach to religion for their parishioners. Especially was this true with the Franciscan fathers in their endeavors to reach the hearts and minds of their people. Some clergy produced lyrics that used legendary religious treatments so that their congregants could better attain an understanding of Christianity and its tenets.

A carol that exhibits this approach is the *Cherry Tree Carol* which is ascribed to the research findings of H. J. Gauntlett. In this legendary carol the story unfolds how Joseph possessed doubts concerning Mary's being with child and believes that the pregnancy is due to another man. Upon being asked by his gentle wife to pluck a cherry from a tree nearby, Joseph brusquely answers: "Let him pluck thee a cherry that brought thee now with child." On this token the baby Jesus within the womb of Mary asks the tree to bow low so that his mother may pluck some fruit from its limbs. Upon hearing this Joseph cries for mercy and understands the significance of the conception.

In this manner preaching friars of the late medieval England used these illustrations even as texts for their Biblical teachings. This carol further runs on to eighteen verses and, after this opening episode, tells the story of our Redemption, all the way to the Easter story.

The type of individuals who were responsible for the original composition of these carols must have been persons of learning and religious background. Dr. Greene helps to make this contention more valid by stating that he feels the carol is not essentially folk song. He maintains it was composed by literate, learned, and probably clerical authors who intended their creations to meet a definite need in the lives of their congregants.

Proof somewhat for the aforementioned belief of Dr. Greene and also a further description of the texts used in some of the collected carols might be supplied by an examination of the macaronic style in carol creation. One finds in compositions such as *In dulci jubilo* (#86 Oxford Book of Carols), *Nowell sing we both all and some* (#62 Oxford Book

please turn to page 118

"How Great Thou Art"

(More Facts about its Evolution)

BYRON E. UNDERWOOD, PH.D.

IN THE January, 1958, issue of *The Hymn* Richard M. Elmer, musical director of the Cleveland Bible College, contributed an illuminating article, "How Great Thou Art: The Vicissitudes of a Hymn."

"I have one question," he wrote, "that remains unanswered, What is the original music like?" In the present article I shall attempt to say.

More light was thrown upon the origin of this hymn by the editors of the *Companion* to the *Methodist Hymnal* of 1964 on p. 322-323. As the composition of the text by the Reverend Stuart Wesley Keene Hine (1899-) has been competently dealt with in the *Companion*, I shall only quote its conclusion that the difference between the text by Hine as now sung and the original Swedish text by Carl Gustaf Boberg (1856-1940) "are so great that only a few phrases are rightly to be attributed to the Swedish original." With this I unqualifiedly concur.

How did the Hine text and the form of the tune to which it is sung get to the United States? Considerable correspondence has elicited the following facts.

J. Edwin Orr (1912-), D. phil. & Ed. D., of the Fuller Theological Seminary of Pasadena, California, was the one who first brought the Hine text as set to a choral arrangement of the tune to the U.S.A.

Dr. Orr had literally covered the globe with his evangelistic journeys. Chancing to hear a choir of Naga tribesmen from the jungles of Assam, India, sing the hymn at Deolati, near the sacred Hindu city of Nasik in the State of Bombay, he was profoundly moved, and on his tours of the United States he sang the hymn and introduced it to various Christian leaders.

Dr. Cyrus Nettleton Nelson (1909-) of Gospel Light Publications of Glendale, California, writes (22 March 1972) that at the time Dr. Orr brought the hymn to him the facts of its background were unknown. To protect the song it was copyrighted in Dr. Nelson's name with minor changes¹ in 1954, and published on broadsides. The text

¹These slight changes are indicated in a note under No. 17 in the *Methodist Hymnal* of 1964.

Dr. Underwood is a retired clergyman of the Episcopal Church, now living in Wareham, Mass. He is well-known as a hymnologist, musicologist, and as a translator of hymns and carols from various European languages into English.

and harmonization of the tune in the Methodist Hymnal of 1964 are identical with those of the broadsides.

Dr. Orr states (letter of 19 May 1972) that the harmonization of the melody had been arranged by a Naga choir and had been written down by a Mennonite missionary.²

Subsequently Dr. Nelson relinquished the copyright to Tim Spencer of Manna Music Inc. of North Hollywood, California. Tim Spencer had been a heavy-drinking cowboy singer and songwriter, but on his conversion he became a personal worker, and through his publishing company he popularized many Christian songs. Spencer met Dr. Orr at the Forest Home Young Adult Conference, and on hearing "How Great Thou Art" recognized its worth and negotiated through Dr. Orr with the Rev. Stuart Hine in London. Meanwhile Spencer also arranged with the organization of the Rev. Dr. Billy Graham (1918-) to make the hymn available by the million.

I now turn to the history of the much earlier (1894) introduction of "O store Gud" [O great God] into the United States and the subsequent evolution into an English version of the text.

Correspondence with the *Svenskt Visarkiv* [Archives of Swedish Folksong], to which I had been referred by the Swedish Society for Musicology, revealed the fact that the tune, which I shall hereafter simply call "O store Gud," had not been traced in Sweden further back than its publication in No. 16 (16 April 1891) of *Sanningswittnet* [The Witness for Truth] of which Boberg himself was then the editor. This was an organ of the Home Missionary Society of the Evangelical Lutheran Church of Sweden.

After seeking in vain for a file of this periodical in the United States, I was referred by Miss Margaret Jessile, Archivist of *Svenskt Visarkiv*, to the Reproduction Department of the Royal Library in Stockholm, which kindly mailed me xerox copies of the title page and of pages 124-125 of *Sanningswittnet*.

The arrangement for voice, guitar, and piano in the key of C major was made by Adolf Edgren. To this was set the nine stanzas of Boberg's text. This arrangement was as follows:

² See the Rt. Rev. AIYADURA JESUDASEN APPASAMY (1892-), formerly Bishop in Coimbatore, Church of South India: *Write the Vision! Edwin Orr's thirty years of adventurous service*; London & Edinburgh: Marshall, Morgan & Scott, c 1964, p. 168-169 & p. 195.

See also S. W. K. HINE: *The Story of How Great Thou Art*; London: Florentine Press, 1958.

O store Gud!

Andante.

Satt af M. Edgren.

Violon.

Sång.

Piano.

mf *p*

O, store Gud, når jeg den verd' be-*st*å-er, som du har sta-pat med ditt all-mægt'ghe-*de* og, Gur der din

mf *p*

vis-dom le-der til vels-træ-er, Og af sa-men mægt'ghe-*de* med ditt bød, Da bris-ter sjæ-len ut i lof-sangs-lub: O store

mf *p*

Gud! O store Gud! Da bris-ter sjæ-len ut i lof-sangs-lub: O store Gud! O store Gud!

f *mf*

2. Når jeg betragter himlens høje under,
Der gyldne verdenslepp på én etern blå
Og sol og måne måte tidens slunder
Og vægla om, som svømme klodser gaa,
Da brister sjælen ut i lofsangslub:
O store Gud! O store Gud!
3. Når jeg hør ålans røst blandt stormen bruse
Og blisstens klingor lydinga fram ur fyn,
Når regnets kalla, friske flurar lula
Og løftets bage glæmmer før min syn,
Da brister sjælen ut i lofsangslub:
O store Gud! O store Gud!
6. Når jeg hør dårar i sin dårslaps blimma
Fjæmela Gud og håna, hvad han sagt,
Men ser, att de tilhøst hans hjælp forntimma
Og uppehållas af hans nåd og makt,
Da brister sjælen ut i lofsangslub:
O store Gud! O store Gud!
7. Og når jeg ser hans bild til jorden svæjva
Og gøre vøl og hjælpa dverralst;
Når jeg ser satan fly og døden bæsve
Før Herren i forklarad forsegelt,
Da brister sjælen ut i lofsangslub:
O store Gud! O store Gud!

4. Når sommer vinden sular øfter fæsten,
Når blomster dofta omkring tållans strand,
Når træer brilla i de grønne tåsten
Ur furustogens dunkla, tyste rand,
Da brister sjælen ut i lofsangslub:
O store Gud! O store Gud!
5. Når jeg i bibeln slæder alle under,
Som Herren gjort se'n første Adams tid,
Gur nådefull han varit alle slunder
Og hjælt sitt folk i livets lynd og strid,
Da brister sjælen ut i lofsangslub:
O store Gud! O store Gud!
8. Når trykt af synd og skuld jag faller ned
Bød nådens tron og ber om hjælp og freid
Og han min sjæl på rætte vægen leder
Og frælsar mig från all min synd og strid,
Da brister sjælen ut i lofsangslub:
Tæd, gode Gud! Tæd, gode Gud!
9. Når sluttigt tidens alla hjælen falla
Og i afslæbning byter sig min tro,
Når ewighetens klara klodser kalla
Min frælsia ande till Guds sabbatsro,
Da brister sjælen ut i lofsangslub:
Tæd, gode Gud! Tæd, gode Gud!

A xerox copy of an account of Edgren on p. 164 of *Psalm & Sanglexikon* [Hymn & Song Lexicon], by Oscar Lövgren, published in Stockholm in 1964, was furnished me by Miss Jessile.

Erik Adolf Edgren was born in Alvkarleby in 1858 and died in Washington, D.C., in 1921. He served as music teacher and organist in Uppsala and Stockholm, and after a number of concert tours in Sweden, he emigrated to the United States. After residing in New York City and later in Chicago, he was for a time organist of the Augustana [Swedish Lutheran] church in Omaha. He later lived in Kansas City and in Seattle, and finally from 1917 in Washington, D.C. In 1885-87 he published *Fridsånger* [Songs of Peace] and in 1892 he published four booklets of guitar music.

(to be continued in January 1974)

Song at the Manger

1. Sleep, my lov'd one, sleep,
Angels vigil keep;
They are praising God for you,
For his Gift to men anew.
Ah, why pains their joyous singing
As above the town they're winging?
Angels holy vigil keep,
Sleep, my lov'd one, sleep.
2. Sleep, my lov'd one, sleep,
Shepherds leave their sheep;
They have heard the angels' song,
They have journeyed all night long;
In the Manger they have found you,
In their worship gathered round you.
Shepherds leave their flocks of sheep,
Sleep, my lov'd one, sleep.
3. Sleep, my lov'd one, sleep,
Round us night lies deep;
But one star is beaming bright,
It has come o'er yonder height;
Foreign princes read its story,
Followed to the King of Glory.
Round us wondrous night lies deep,
Sleep, my lov'd one, sleep.

(Tune: W. Taubert's "Cradle Song.")

Let's Not Lose the "Category of the Holy"*

CHARLES B. FOELSCH

THE relationship of theology and the arts is today for churchmen a topic of important interest. Church art in America is increasingly expected to be an expression of the Christian faith.

But the realization of this expectation easily eludes us. Why? Is there substance in the frequently met European assumption that America's churchmen are theological dilettantes, apt in the arts, but inept in theology?

Whatever the truth or untruth of the assumption, certainly there is need for sharpening our Christian community's understanding of the relationship of theology and the arts if it is to know a larger measure of reality in worship.

Theology must be seen as factor number one in Christian worship, lest in these days of change it become so enamoured of embroidery and prettiness, or so enchanted with loud new noises and showy ritualistic fripperies that it no longer discerns the primacy of God and reality in the liturgy.

Happily, order, beauty, reverence and good taste are still in good repute in many of our churches. And among them the current enthusiasm for experimentation in ritual and hymnody is sincerely applauded so long as it is obedient to the canons of the true and the beautiful and the good. Franklin Clark Fry's shout* is seen as meriting action-response: "It is time to be excited about worship, thrilled about God!"

Obedience to basic theological canons helps the church to elude the sterile veneration of form, a business of swinging incense pots before the idols of esthetic tradition: "art for art's sake." Again, theological vigilance may trigger the distillation of fragrant incense from the sometimes frothy brews and concoctions of our eager experimenters in the arts of worship. Theological enlightenment thus helps Christian worship to be not only lovely, but God-filled—the worship of God in the beauty of holiness (Ps. 29:2) to the sharing by the worshiper of the Psalmist's delight that "out of Zion the perfection of beauty—God—shines forth." (Psalm 50:2.)

* Franklin Clark Fry, *Pastoral Message*, March 1958.

** *The Shape of the Church's Response in Worship*, Oberlin, 1957.

Dr. Foelsch, Lutheran clergyman and former president of Pacific Lutheran Theological Seminary in Berkeley, California, is chairman of the executive committee of the Hymn Society of America.

At Oberlin, one day now more than a decade ago, Theologian Joseph Sittler** reminded a Protestantism that easily and often equates worship "with gimmicks for religious mood-engendering" that "Recollections" is a primary element of public worship.

In the holy place, whatever else he feels and does, the worshiper must remember that God *is* and that he is *God!* The primitive Christian community knew it well. It said, in awe-filled wonder, "Lord, thou art God; thou hast created the heavens and the earth and the sea and all that in them is!" (Acts 4:24.) With them, as Paul Tillich said, "the category of the holy had not been lost."

Is it so today? Or do pitifully few of us leave "after church" with a light in our eyes that says to passersby "these people have been worshipping almighty God!" "O come, let us worship and bow down; let us kneel before the Lord our maker." (Ps. 95:6.)

But more. Worship, if it is real, must be the recollection of an immanent God who comes to us in Jesus Christ and by his grace sends us out on life's road with a song of salvation in the heart and on our lips. "Every knee should bow and every tongue confess that Jesus Christ is Lord, to the glory of God the Father." (Phil. 2:10, 11.)

Worship is also the recollection of a sanctifying God, who illumines us and makes us glowingly fruitful as his witnesses. "Do not grieve the Holy Spirit, in whom you were sealed for the day of redemption." (Eph. 4:30.)

The morphology of the service must be meticulously oriented to that holy three-in-one and so constituted as to fill those who participate with an acute awareness of the presence with his people of this creator-redeemer-sanctifier God, in action in their own lives, in the community and in the world.

All this is elementary, axiomatic, and essential. It is the first mandate of theology to the worship "specialist"—whether liturgist, or homilist, or hymnist, or instrumentalist, or chorister, or painter, or sculptor—as he seeks to help the people of God gathered for worship to make a total but free and honest response in faith to God's Word and deed in Christ.

Does not Paul's word to the careless Corinthians (II—4:18) have theological pertinence here? "We look not at the things that are seen, but at the things that are not seen; for the things that are seen are temporal, but the things that are not seen are eternal."

Our day finds it easy to respond to things that are seen. We are earth-bound creatures and in worship are prone to find delight in and gain help from mundane symbols, and forms, and objects, and deeds. Basically, this is good.

But we must not let the shadows of reality obscure its substance. We must not, as Paul says, look *at* the things that are seen. We must look *through* them and discover the Reality that lies beyond them in the Eternal.

Any other course cannot but be destructive of true worship.

Ponder a homely example of Paul's "things that are seen," an ordinary plain glass windowpane. I look *at* it. But what would I see? The polished sparkle of the glass, maybe, or the smooth evenness of its surface. Or, peering more closely, I might detect a defect, perhaps a bubble in the texture of the glass. Or a scratch on its surface. Or a speck of dirt in a corner of the pane.

But that would be a bizarre way to use the window. I am not to look *at* it, but *through* it. When I do that, real vision comes. Now I see the crimson glory of the setting sun, the verdancy of yonder evergreen, the graceful swiftness of that winged thing in flight above my garden.

Theologians, artists, yes all of God's people, in fashioning and using worship's accoutrements and in composing its rituals and its hymns, indeed in making their total worship response, must know that all the Church's ceremonies and songs and mosaics and paintings and bells and organs are not to be "looked at" outwardly merely, but looked through that perchance the worshiper may see God.

For God is a spirit and they that worship him must worship in spirit and in truth.

Hear, O America, the Lord your God is an holy God and you can't play fast and loose with him.

"Key 73" Hymn Chosen

"Let God Be God" has been chosen from more than 1,000 entries as the *Key 73 Hymn*, according to Rev. Theodore Raedeke, executive director for the continent-wide evangelism campaign. Hymnal-size copies of the song will be distributed among Key 73 participating church bodies, or can be obtained by writing the Key 73 headquarters, 418 Olive Street, St. Louis, Missouri.

The Rev. Bryan J. Leech of Montecito Covenant Church, Santa Barbara, California, wrote the words for the winning hymn, with music composed by Mr. Gordon Carlson of Kansas City, Missouri.

Born in England, Mr. Leech came to the United States in 1955 and has been serving Covenant churches in various parts of the country since then. Mr. Carlson, currently a sales consultant for Mutual Life Insurance Company, is the composer of several choral and instrumental compositions. He studied advanced choral conducting at the Chautauqua Music Institute in New York and has done work toward a doctorate in music at the University of Missouri.

"Key 73" is the widespread Evangelistic Campaign in which most Christian churches in America are now unitedly engaged.

Towards a More Transitional Hymnody

WILLIAM R. SHEALY

WORSHIP services mostly turn me off!" Those of us who daily work with (college-age) young men and women hear this lament expressed all too often. Surprisingly enough, discontentment with the average Sunday worship service is not focused on the sermon, the time of the service, the lack of age-group balance or any of the other standard reasons. These young people are members of a fortunate generation which is newly conscious of the "holistic" realities of human being. They have sought, and usually failed to find, worship services which, in the words of one of them, "get us out of ourselves." When given free reign to create their own services, the usual result is a revealing kind of over-reaction in the direction of musical participation which relaxes or completely abandons traditional-become-habitual words and music and often translates previously spoken parts of the worship services into a more or less musical form such as the "sung" sermon. It is too early to evaluate these experiments, but not too late both to encourage them and try to understand their motivation. In the long run the result could be a worship hour with enduring appeal for a wide, many generation age group.

Worship is primarily celebration, not cerebation. As celebration, worship demands the "holistic" participation which the younger generations have rediscovered. As cerebation, however, worship tends to be structured in such a way that the individual's participation is limited to only a small part of his full humanity. What is meant by "cerebation"? In general, worship in terms of cerebation means to stress the rational and to repress the emotional. The question is primarily one of balance; imbalance can occur in either direction. The long history of enthusiastic over-runs in the emotional direction should be sufficient reason to prevent changes in the framework of worship from repeating this error. Christianity claims to speak to the whole man; the whole man must in some way be set free to speak in praise when he celebrates his faith.

The average protestant worship service severely attenuates the worshipper's sense of wholeness. The worshipper tends to turn inward to his thoughts and meditations; he becomes basically introspective, and in this sense passive, throughout the service. He reads, or is read to; he prays, often silently; he listens to the pastor's prayer; he listens to music—prelude, postlude, anthem, responses. The over-all atmosphere is

Dr. Shealy is a staff member of Virginia Wesleyan College, Norfolk, Virginia.

one of ordered passivity and inner attention maintained in more or less formal surroundings. The dimension of "feeling" is resolutely kept within the person. It is not surprising that many a worshipper learns to resent being asked to stand, sit, stand, sit! The level of group participation remains on an individual basis. This is a paradox. Is it any wonder that the Communion Service, for example, is so broadly misunderstood and often under-attended? How can any congregation which worships mainly in this internal-rational manner have a valid experience of celebrating community in worship?

Hymn singing has for a long time been the most "holistic" part of the protestant worship service. It is not unfair to say that when hymn singing "turns off" worship is in danger of dying off. The singing of hymns has served generations of protestants as that worship action which enables a shared yet disciplined expression of feeling or emotion and thus offers the possibility of a more holistic self-expression in worship. Protestant hymnody ought to make possible the ideal combination of reason, emotion and participation. It has done so in the past. Can it do so again? The alternative may well work out to be the virtual abandonment of traditional worship.

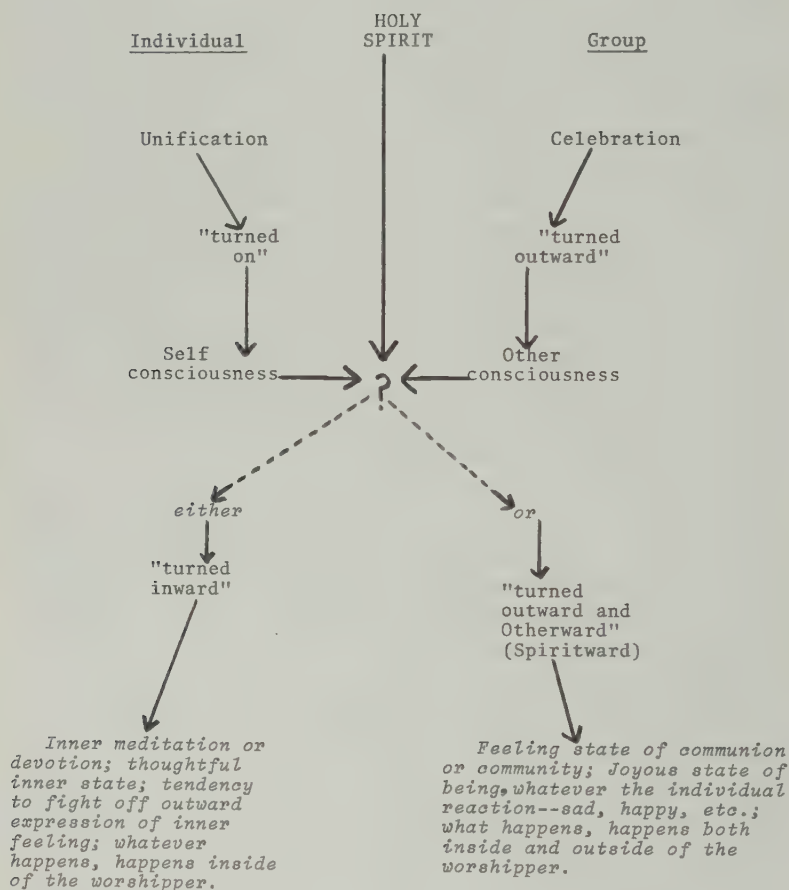
What is the "happening" of a hymn in the setting of traditional worship? Historical-critical analyses as such usually end up by restating the contemporary dilemma in terms which, however elegant, are of little practical help to the searching congregation. An analysis based upon the relationship between inward and outward expression, however, may be a useful step in the direction of understanding the "happening" of a hymn in worship.

People will come to worship with new hope and interest when they are given some understanding of the imbalance which exists in much protestant worship and are given the opportunity to work to restore a balance. The accompanying diagram together with the discussion following are an attempt to give content to "what happens" in the process of hymn singing.

The congregation which comes together in the hope of *celebration* contains in its midst a goodly number of individuals who experience at the outset a kind of potential *unification* of purpose, resolve and hope. The possibility of the "happening" of a genuine group response of "feeling" probably becomes greatest during congregational singing. The *unified* worshipper is "turned on" in an initial sense, and celebration, especially in the form of hymn singing, takes on a "turned outward" quality. The crucial "happening" has at least begun to happen. The "turned on," individual feeling ought to move more and more in the direction of the "turned outward," group context of feeling until a kind of "meeting in the very air" takes place! Theologically, the Holy

THE HYMN

Diagram for "Towards a More Transitional Hymnody."



Spirit is the all-important factor at this moment of meeting. In this respect it suffices to say that although the people can do nothing to cause the Spirit to assist at that moment, they can be prepared and expectant. The tradition which stands behind the main line of protestantism has always suggested that the Spirit tends usually to come to the prepared and expectant mind and heart!

Be that as it may, the meeting of self-consciousness and other-consciousness can, and often does, begin to happen. The individual worshipper becomes self-conscious, sometimes uncomfortably so, when he detects the beginning of a feeling-response. This heightened self-

consciousness results largely from his habitual repression of any outward evidence of emotion while he is in the worship setting. He does not wish to embarrass or upset his fellow worshippers by a display of feeling. Nevertheless, this heightened sense of self and other-consciousness momentarily enhances the "turned outward" state. At that moment, each worshipper makes a decision. Either he reacts in terms of retreat into himself or he ventures further to express his feeling-state in common with his fellow worshippers.

If he chooses to retreat into himself, he becomes again merely "turned inward" and proceeds to experience that largely internalized state of being which most protestant worshippers have learned to call "worship." This state is characterized by inner meditation; it is a devotional-inspirational reaction which mostly "happens inside" of the worshipper himself.

If he chooses to venture outside of himself, he may become both "turned outward" and "turned Otherward (God; Holy Spirit)" and what then happens is not only inside, but also outside, of him. Celebration "happens outside" of the worshippers; it is precisely community in Joy. In the midst of the experience of Joy, each worshipper's personal, psychological state will of course vary with his individual requirements. He can be happy, sad, delighted, perplexed, grief-stricken, exhilarated, etc. The congregation-in-celebration is able to sustain and contain all of these feeling states in a unified sense of Joy. Each individual feeling-response is understood by the worshipper in terms of the over-all Joy which the celebrating, "turned outward and Otherward" congregation generates.

Traditional hymns often work to block the experience of true celebration and Joy because their words and music lack a strong sense of contemporaneity or being-in-the-present. On the other hand, new hymns which abandon traditional aspects altogether usually draw so heavily upon the immediate present that they effectively cut off any sense of continuity. The absence of continuity makes many worshippers feel so insecure that an insuperable difficulty stands in the way of any venturing outward in Joy. The result is an out of context group experience which most of the congregation understandably regards as a diversion, an entertainment or as "something for the young people."

Protestant hymnody has perhaps not been transitory enough! It is difficult indeed for any worshipper, no matter how sincere, to be carried over from the point of "turned on self-consciousness" to the state of being "turned outward and Otherward" unless the hymnic content relates to his own present and presence so as to help "carry him over" into the communion of celebration which is true worship. (It is of interest to note in passing that this "carrying over" function is theological-

ly speaking that presence of the transcendence of God in terms of worship which effects the transformation of a merely historical assemblage into the soteriological congregation of the Church). Hymnic content must offer a point of contact for the full range of worshippers present within the context of the hymn itself as it is being sung. A phrase such as "O Sabbath rest by Galilee!"⁺ does not have as wide an appeal as we would perhaps like to think. Is it unfair to say that far too many of the hymns in our hymnbooks, even in recent, revised editions, exhibit a low incidence of present-day content? I think not. The result tends to be an appreciation by association which is not related to the content of the words themselves (an essential element of protestant hymnody and worship) but rather to a kind of conditioned remembrance of childhood or other previous experiences in church life which, generally speaking, are accessible mostly to the older generations present and even then are expressed in the limited and internalized way outlined above. Can this situation be resolved?

A greater stress on transitional hymnody may be part of the answer. Transitional hymnody itself is certainly nothing new. The prevailing tendency, however, has been to introduce new musical forms and styles, trusting these to enliven even the most traditional (and often unaltered) set of words. Folk music has been especially helpful in this regard. Folk type melodies are singable and, at least in a worship setting, new and refreshing. It remains an open question, however, whether or not the thought content of the words is refreshed. If not, the wholeness of the hymn itself, which is central to all that protestantism means, tends to remain unexperienced and thus unexplored. A hymn in the setting of celebration is much more than a genial, sing-along event. The thought content must not be sacrificed in our eagerness to re-discover the life of celebration in song.

The set of verses printed below is an experiment in transitional hymnody. The tune is traditional but not without modern musical allusions. The use of a carefully selected *traditional* tune is adequately defended on one ground alone: It is extremely difficult for any congregation to learn both a new tune and new words at one and the same time. Furthermore, while recognizing that both music and words are important, protestantism must nevertheless always first turn towards the thought content; this, above all, must remain the lively and living word which people can relate to life as it is lived day by day.

The words in our example attempt to blend traditional terms and phrases with present day situations and applications. The overall theme is the environmental crisis, here called "The Care of the Earth" after Joseph Sittler's excellent book by that title. Careful study of the lines will make evident the allusions to both environmental and spir-

itual crises in our own day, expressed in terms both traditional and contemporary. The words do not constitute a poem written to stand by itself.# Unfortunately, many of the lines in our hymnbooks were adopted or quoted from poetry which was intended originally to stand by itself. Sometimes this works out powerfully, but more often than not the matching of music and words, so essential to holistic singing, leaves a great deal to be desired. The "Care of the Earth" hymn given here is far from perfect. It does, however, illustrate a form of hymnody which could go a long way towards bridging both the generational and inspirational gaps which occur in our worship services. A more transitional hymnody might teach all of us anew that "Sometimes a light surprises the Christian while he sings; it is the Lord, who rises with healing in His wings."*

An experiment in transitional hymnody.
Classification: *The Care of the Earth.*

Thou Lord of all cre-a-ted things,
We seek to learn Thy ways:
The world we build cries out for Thee,
Guide us that we may clear-ly see,
The green-ing of these days.

Our sin makes dark the air we breathe,
De-grades the earth we till;
The sa-cred-ness of na-ture's creed,
Is sha-dowed by our thought-less greed,
Come, turn us to Thy will!

Good fruits of earn-est hearts and minds
Sur-round us and ab-ide;
Yet, still we thirst for pow-er's thrust,
In bomb filled si-los place our trust;
Lord, save us from our pride.

The heed-less works of man are plain,
All hon-est hearts ache deep;
The warp and woof of hu-man flesh
Would cel-e-brate Thee now a-fresh,
Help us the prom-ise keep.

please turn to page 118

+ John G. Whittier, 1807-1892.

See: Lovelace, Austin D., "The Anatomy of Hymnody"; Nashville, Tennessee, 1965.

* William Cowper, 1736-1800.

from page 117

As long a-go Im-man-u-el
Thy voice rang free and near;
Teach us to-day the Ser-vant Song,
To sing a-midst the hu-man throng,
And serve Thee with-out fear.

Then shall we share the praise and joy
Thy Church has always sown;
The fel-low-ship of hope and love
Which death con-tin-ues still a-bove,
When these few years have flown.

Amen

Words: William R. Shealy,
Virginia Wesleyan College; 1972.

Tune: "Rest" (Elton); Frederick C. Maker, 1844—1927.

from page 104

of Carols), and many others, a mixture of the vernacular language with Latin words. Possibly by slipping in Latin tags (words familiar to the congregants) whose sense matched fairly closely the sense of the narrative, clergy would "superimpose on the popular image, the image of the church of the faithful."

The use of symbolism is also frequently found in carols. Clergy again in their endeavors to make religion more understandable used an aged approach through their lyrics—imagery. This idea was not new to their age since it had been used in Biblical times; for example the wording "There shall come forth a shoot out of the stock of Jesse" as found in Isaiah XI. In carols such as *There is no rose of such virtue* and others it is noted the juxtaposition of pure orthodox theology with a single strong element of imagery—that of the "rose." This identical symbolism is found in the fifteenth century German carol *Es ist ein' Ros' entsprungen*.

In conclusion one can thank the many patient, able personages who have been responsible for the recovery of these little jewels of music throughout the past centuries. Through their discoveries present society not only is able to attain a better understanding of life during the centuries when these carols were written but also to receive into their own lives some of the joy that these works reflect.

The Program of Hymn Interpretation

(A Creative Congregational Worship Format)

ROBERT B. KRUSCHWITZ

WORSHIP does a wonderful thing for life: it gets people involved in living! And hymn singing does a wonderful thing for worship: it gets everyone involved in the worship! Singing is the one way all worshippers become vocally involved in worship; it is the one way all may join in praise. A program of hymn interpretation planned for the individual congregation can be an exciting, sharing worship experience. This article will seek to define a program of hymn interpretation and to stimulate the creative use of this worship form.

Several writers have outlined methods of studying or interpreting hymns.¹ These musicians indicate that we should study the history, structure, and modern meaning of the hymns we sing. A hymn interpretation then should promote an appreciation of the hymn writer and his times (history), a knowledge of the way a hymn writer develops his thoughts (structure), and an awareness of the relationship of the hymn's main idea to traditional and contemporary writings and to personal experience (modern meaning).

Interpretations should major on meaning and contemporary applications since their purpose is to create the mood in which the hymn may be sung with greatest understanding and personal identification.² A short, concise, emotive interpretation given before the singing of the hymn will effectively create the proper mood.

A program of hymn interpretation is a worship service based on a set of hymns with each hymn prefaced by a fractional interpretation of the history, structure, and modern meaning of the hymns. It is a program of music, interpretation, and worship.

As a program of music it incorporates hymns satisfying to the individual congregation. Church choirs, speech choirs, oral interpreters, and responsive readers might supplement congregational singing in presentation of the hymns. Organ, piano, guitar, or recorded music

¹ A valuable outline of personal study of individual hymns is given in Nancy White Thomas, "A Guide to Hymn Study," *The Hymn*, XV (July 1964), 69. A good general outline appears in Edmund S. Lorenz, *The Singing Church*, pp. 237-242.

² Edmund S. Lorenz, *The Singing Church*, pp. 268-270.

The author of this article makes his home in Elizabethtown, Kentucky. He is a student at Sanford University, Birmingham, Alabama.

might accompany the singing or reading of the hymns.

As a program of interpretation it contains interpretations modified to stress the unifying themes in the hymns of the set. For example, in a hymn program based on Fanny Crosby's hymns the interpretations would highlight Crosby's life (history), American gospel hymnody (structure), and the doctrine of a personal experience with God (a modern meaning). The interpretations might be live or recorded monologic, conversational, or dramatic presentations in prose or poetry. The interpreters might be members of the choirs, the congregation, and the church staff. The presentation of interpretations might be enhanced by projected slides, art displays, and background music.

As a program of worship it contains the basic elements of worship: adoration, praise of God alone; humiliation, realization of personal sin and desire of forgiveness; redemption, portrayal of God's love and forgiveness; and dedication, response to God's love.³ Traditional parts of worship may be included or omitted.

Creators of hymns, themes in hymns, and historical periods of hymnody may serve as topics for the program of hymn interpretation. Topics of each description are suggested in the following outline which serves as a catalyst for topic ideas.⁴

I. Creators of Hymns

A. Authors of Hymns

1. John Newton and William Cowper
2. Isaac Watts*
3. Charles Wesley*

B. Composers of hymn tunes

1. Philip P. Bliss
2. William H. Doane
3. Lowell Mason
4. Famous Composers (Bach, Beethoven, Handel, Haydn, etc.)*

II. Themes in Hymns

- A. General themes and symbols (love, Light, Fountain, etc.)
- B. Seasonal themes in hymns (Easter, Thanksgiving, Christmas, etc.)
- C. Biblical history interpreted in hymns (Life of Christ*, Old Testament prophecy, History of Israel, etc.)
- D. Bible passages interpreted in hymns

³ J. Edward Moyer, *The Voice of His Praise: A New Appreciation of Hymnody*, p. 64.

⁴ Topics followed by an asterisk (*) appear in James Rawlings Sydnor, *The Hymn and Congregational Singing*, pp. 166-168.

1. Books of the Bible interpreted (Revelation, John, James, etc.)
2. Famous passages interpreted (Genesis 1, Matthew 5:1-12, etc.)

III. Historical Periods of Hymnody*

(The Psalms; Reformation and German Hymnody; 18th Century British Hymnody; Gospel songs in America; Contemporary Hymnody; etc.)

IV. Miscellaneous Topics

- A. Dramatized hymn stories*
- B. Introduction of alternate tunes to well-known hymns*
- C. Interpretation of hymns with difficult phrases and symbols

Exciting, meaningful worship can result as one creatively selects a set of hymns, interprets them, and presents the hymns and their interpretations in a way pleasing to the individual congregation. Dr. Gaines S. Dobbins makes the observation: "Such congregationally-centered worship may lack stateliness and even decorum, but it has the value of evangelical purposiveness, of initiative and creativeness, of participation and fruitfulness."⁵

⁵ Gaines S. Dobbins, *The Church at Worship*, p. 56.

Go, Tell It In the Suburb

(Tune: Go Tell It On the Mountain)

Go tell it in the suburb,
city, and town, and everywhere,
Go tell the news in our world,
that Jesus Christ brings life!

1.

He came to show compassion,
looked deep into our eyes,
He died to prove forgiveness,
He rose to energize. . . .
Go tell it in the office,
kitchen, and mall, and everywhere;
Go tell the news in our world,
that Jesus Christ brings life!

2.

And yet how many miss Him,
with blinders on their eyes;
They work and play and struggle,

THE HYMN

unaware of Joy's surprise. . . .
 Go tell it in the office,
 kitchen, and mall, and everywhere;
 Go tell the news in our world,
 that Jesus Christ brings life!

3.

Too often folks are empty,
 though cluttered round with things;
 They live without a purpose,
 their heart so seldom sings. . . .
 Go tell it in the office,
 kitchen, and mall, and everywhere;
 Go tell the news in our world,
 that Jesus Christ brings life!

4.

The task is ours to serve them,
 to listen to their need;
 To show and share the Story,
 God's love made real in deed. . . .
 Go tell it in the suburb,
 city, and town, and everywhere.
 Go tell the news in our world,
 that Jesus Christ brings life!

—Dr. David C. Korling
 Norwell, Mass.

Ecology Hymns Issued

Sixteen newly-written hymns on ecology have been approved and published by the Hymn Society of America (475 Riverside Drive, New York, N.Y. 10027), under the general title "The Stewardship of the Environment". The sixteen hymns were selected from more than 800 new texts submitted to a panel of nine lay and ministerial judges named by the Society's president, J. Vincent Higginson. According to

President Higginson, these new texts are suitable to be sung in churches of all denominations, and, while copyrighted by the Society, are being offered, free of charge, to hymnal publishers, church publications, parish papers, and composers of musical scores. Current hymn tunes are suggested with the new texts, but new tunes are also sought. Single copies of the booklet have been mailed to all members of the Society. Additional copies are \$1 each.

Thank God for Little Children

(7.6.7.6.8.8.)

1. Thank God for little children
At home and in their play,
Who know His hills and pastures
And flowers bright and gay:
But men must make God's beauty greet
The child down blighted city street.
2. Thank God for soil and water
That stir the seeds to share
Life-giving food and raiment—
Blest symbols of God's care:
But men must husband sea and land
To meet long future years' demand.
3. Thank God for hills and valleys
With precious metals veined,
For timbers arching skyward
All beautifully grained:
But know tomorrow's craftsmen, too,
Need wood and ore their work to do.
4. Thank God for air, sustainer
Of life's activity,
Without which all would perish
That live on land and sea:
Stir us, O God, to cleanse the air,
Restore it freshened by love's care.
5. Thank God for life and labor,
For hope that presses on;
We vision bright tomorrows—
Mankind is at new dawn:
O help us, God, conserve your Earth
While thousand ages come to birth.

—*Benjamin Caulfield*

Annual Meeting of the Hymn Society of America

The 1973 annual meeting of the Hymn Society of America was held on May 19 at the Fifth Avenue Presbyterian Church in New York City.

Mr. Vincent Higginson, president, called the meeting to order and asked the Rev. Dr. Eugene L. Brand to conduct the opening devotions. Dr. Brand led us in a program of hymns, responsive readings, scripture lessons, and prayers, and in his brief meditation he reminded us that we sing hymns because we can't help it, as the joy of the resurrection wells up within us.

The Rev. Kenneth Jones, of the staff of the host church, then welcomed the group. The Business session included the following reports:

1) Report of the Executive Secretary, Mr. William Watkins Reid. Mr. Reid reported on the activities of the Society's office and expressed thanks to the office secretary, Mrs. Josephine Williams, for her faithful and capable service. He noted the continuing editorial work on *The Hymn* and the policy of including more new hymn texts in that publication. He referred to his 1972 annual report, noting some of his suggestions at that time which still need consideration and action—e.g., the organization of new chapters, an increase in membership, improvement in finances, the possibility of finding foundation support for our work in the field of hymn texts and tunes.

2) Report of the President, Mr. Vincent Higginson. Mr. Higginson noted first that we should recognize that the burden of office work is much greater than might appear from Mr. Reid's report. He ex-

pressed regret that his own activity in the Society had been curtailed this year because of illness in his family.

3) Report of the Executive Committee Chairman, the Rev. Dr. Charles B. Foelsch. Dr. Foelsch reported on the monthly meetings of the Executive Committee and expressed appreciation for the leadership of our officers and volunteer staff.

4) Report of the Treasurer, Dr. Ralph Mortensen. Dr. Mortensen presented a comprehensive financial report including the following: (a) Report for the fiscal year 1972 (the calendar year). Its acceptance was moved and unanimously approved. (b) Earnings from investments, itemized. (c) Assets and liabilities—bank accounts, bonds and debentures, common stocks, equipment and literature stocks. It was noted that these investments represent gifts—either cash or stocks—to the Society, total assets are \$233,351.67. (d) Proposed budget for 1973 and 1974. Approved unanimously. This report indicates expected income adequate to meet the approved budget.

5) *Membership Committee*. Mr. Higginson noted the efforts of the officers in this regard and urged all members to work at finding new members.

6) *Dictionary of American Hymnology*. Dr. Ellinwood reported continuing work on this project, noting the following statistics for the work to date: Hymnals so far indexed—2,881 (161 in 1972). Cards filed—600,009 (31,787 in 1972). Amount spent by the Society—\$12,340

(\$1,000 in 1972). Biographical and other data have also been collected. Report accepted unanimously.

Dr. Foelsch moved that the Executive Committee be instructed to consider all aspects of the future prospects of the *Dictionary* and report to this body next year. Approved.

7) *Philadelphia Chapter*. Mr. Howard R. Stringer reported on the activities of this chapter in this its twenty-fifth year. As usual, this active chapter held a number of worthwhile meetings. Report accepted with applause. Miss Jean Steele reported on the Chapter's project of collecting hymn texts and tunes for the 1976 bicentennial of our nation.

8) *Connecticut Chapter*. Dr. Mortensen reported on this new chapter, which held its organization meeting in Hartford on March 24, 1973. Report accepted, with an expression of thanks to Dr. Mortensen for his efforts in organizing it and in gaining new members. It was moved that appreciation and greetings be sent in writing to the chapter officers. Approved.

9) *New Orleans Baptist Seminary Chapter*. The report noted three enthusiastic meetings during the year. Accepted.

10) *Louisville Chapter* (Southern Baptist Theological Seminary). Mr. Higginson read the report of this chapter's three meetings, its Christmas chapel service, and an April chapel service. Accepted. There were a number of comments on the need for organizing more local chapters.

11) Report of the *Nominating Committee*. The Rev. Kenneth O. Jones presented the Committee's Nominations. These persons were elected unanimously.

12) Mr. Parker moved that the Executive Committee study the matter of separating that body into two, one of broadly distributed membership and one of local people who can attend meetings fairly regularly. And Dr. Mortensen moved that the Executive Committee also review the constitution of the Society, to consider possible revision. Approved.

OFFICERS ELECTED

J. Vincent Higginson, M.A., F.H.S.A., Long Island City, N.Y., President; Rev. Frank O. Reed, B. Litt., Salisbury, Connecticut, 1st Vice-President; Miss Jean Woodward Steele, A.B., F.H.S.A., Philadelphia, Pa., 2nd Vice-President; Leonard Ellinwood, Ph.D., F.H.S.A., Washington, D.C., 3rd Vice-President; Rev. Ralph Mortensen, Ph.D., Southington, Connecticut, Treasurer.

New Members of the Executive Committee

Rev. John H. Johansen, Unionville, Michigan; Rev. Henry L. Williams, Bethlehem, Pennsylvania.

Adjournment for luncheon at 12:30.

Afternoon Session

Introducing the afternoon session, Mr. Parker expressed the thanks of the Society to the staff of the Fifth Avenue Presbyterian Church for its fine hospitality. He followed this by recognizing those members of the Society who had come from distant places.

Hymns of the Stewardship of the Environment. More than 800 texts have been received in response to the Society's search for hymns on the stewardship of the environment, and 16 of these have been selected

for publication, a number of which were sung. Three of the authors were present—Jean E. Garriott, Henry Lyle Lambdin, and Anastasia Van Burkalow.

Address: An Excursion into the Presbyterian Worshipbook—Mr. Donald D. Kettring of Pittsburgh spoke on this topic, with Miss Jean W. Steele adding comments. Mr. Kettring brought to our attention the outstanding characteristics of the book and led the group in singing a number of hymns from it. Interspersed with the singing were comments from the group, and a number of lively discussions. It was a most inspiring and delightful session.

(From the minutes of the annual meeting, reported by Dr. Anastasia VanBurkalow, Secretary, pro tem.)

2,000 Lutherans at Worship Conference

CHARLES AUSTIN

Mr. Austin is a staff writer for the Lutheran Council's News Bureau in New York City.

It happens in more than 16,000 places every Sunday of the year: Doors are unlocked. Air conditioners (or furnaces) are turned on. Sidewalks are swept and flowers arranged. Ministers eye the skies and wonder if rain (or fair weather) will help or hinder attendance. Then, as the organist pulls the stops on the opening notes of the prelude and the choir director wishes there were three more basses, the Lutheran churches of North America begin their worship services.

Concern for what takes place during those worship services brought nearly 2,000 persons to Minneapolis

in mid-June for a conference sponsored by four Lutheran denominations and the Lutheran Society for Worship, Music and the Arts.

Through lectures, seminars, workshops and contemporary liturgical forms the conference explored the theme, "Good News In Action." The theology, practice, blessings and headaches of Christian worship were probed, analyzed, debated and experienced by conference participants during the five-day event.

The major lecturers at the conference agreed that Sunday services have undergone drastic changes in recent years. "Not all attempts to up-date worship have been successful," admitted Dr. James F. White, professor at Perkins School of Theology of Southern Methodist University.

Dr. White stated, in a lecture on "Worship in our Changing Culture," that Protestant worship has passed through "four quite different cultural epochs" in the last century.

Protestants have shaped their liturgies under the influences of revivalism, a concern for respectability, a desire to "recover our heritage," and the current wish to be "pluralistic," Dr. White said.

"The conformity of the past" has disappeared, the theologian added. "This has not been without shock and conflicts."

Part of that conformity was easily recognizable "church language" stated Dr. Daniel B. Stevick, an Episcopal theologian who teaches at Philadelphia Divinity School. "The words of worship," he asserted, "are no longer doing their job." But it is difficult to find replacements for traditional language, he observed in his talk on "Renewing the Language

of Worship."

"A great deal of our worship and hymnody gathers around our circle of images," the theologian said, "king and shepherd, priest and sacrifice, father and child." To be effective, such terms need to be viewed from a context of an absolute monarchy, or a herdsman culture, or a sacrificial rite, or a patriarchal family.

Despite this, Dr. Stevick said "the basic words of worship do not come from contemporary self-awareness. They come with a history. They are, on our lips, a covenant with past moments and with the company of those who are in Christ before us." And oddly enough, the speaker commented, "it is often just those craggy, offensive images from the past that we find we cannot do without."

Shaped by these past images, Christians still need new voices in worship, according to Dr. Stevick. "To cling at this moment to the familiar would risk becoming a religious and cultural backwater."

Dr. Jaroslav Pelikan, prominent Lutheran theologian who teaches at Yale University's Divinity School, agreed with Dr. Stevick's assessment. "The greatest loyalty to the past is to be open to the future," Dr. Pelikan stated. But Dr. Pelikan warned that in bridging the gap between the past and the future, "we need to be delivered from both the archaic and the faddish."

Sometimes church buildings get in the way of effective worship despite their label as "houses of God," said Edward Anders Sovik, leading architect and lay theologian. "I think we need to depart from most of the practices and attitudes that have been conventional in the establish-

ment churches since the time of Constantine in the fourth century, and graft on again the posture of Jesus and the early church," Mr. Sovik declared.

The architect noted that "in secular life we don't provide permanent places for celebration. We use places that are planned for other purposes," he said, and convert them into places for celebration by using all kinds of temporary devices: bunting, banners, balloons, crepe paper, flowers, torches."

The building doesn't make the celebration, but what happens in the place of worship makes the celebration, Mr. Sovik continued. The architect suggested that "we must not build any more churches, that is, structures which are designed specifically about their programmed use as places of worship."

"In our civilization, this does seem impractical," Mr. Sovik admitted, and said that buildings could be "tools for service in a community." However, he advocated flexible buildings which would allow multiple uses. "Don't fasten down the furniture," he told the conference participants; and declared that altar, pulpit, candlesticks, and other liturgical items must be "as portable as the equipment in the Old Testament tabernacle."

"It has always been a mistake to call buildings churches," he said. "The church is a body of people, the community of believers. The place may be called a meeting room, or a hall, or we may find another name." He said that in his architectural firm, the word "centrum" has been used "because we wanted a simple substitute and a secular sounding word."

A Christmas Carol

That glorious night on Bethlehem's plain
The shepherds heard high heaven's refrain:
"God's Son is born to humble folk;
He's Prince of Peace, he'll break man's yoke" . . .
We are not shepherds, we're from town,
We've heard from childhood Christ's renown;
And yet we pray ourselves to hear
The heralds' message, "God is near".

II

Men, learned in science of their day,
Foresaw Christ's birth in heaven's display;
They travelled far to Bethlehem
With gifts of incense, gold, and gem. . . .
We are not men of school nor fame,
No wealth is hoarded in our name;
But we can go with gifts of praise,
And serve the Savior all our days.

III

O Bethlehem is anywhere
And joyous songs invade the air—
O stars are bright in wintry skies
And lead to where the Christ-Child lies—
When men attend a brother's need
And minister with loving deed.
Up, Christian, ease a neighbor's plight
Hear song, and find the Babe tonight!

(L.M.D.) (*Tune*: "Candler," "Creation," or "Wexford Carol.")